



Western Tonal Aesthetics in Kim Min-ki's Composition

서양음악의 화성법적 미학과 김민기의 작품

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When the U.S. folksong movement of the 1960s was absorbed into Korean culture during the early 1970s, it helped creating a huge cultural phenomenon known as a '*tong-gita bum* (acoustic guitar phenomenon)'¹⁾ in South Korea. One of the most influential *tong-gita* singers of this period was Kim Min-ki.

1) The Romanization of Korean words in this paper follows The Revised Romanization of Korean (국어의 로마자 표기법) released in 2000 by South Korea's Ministry of Culture and Tourism.

He obtained an acoustic guitar (*tong-gita*) during the late 1960s and taught himself to master the instrument in the style of the U.S. folksong movement. Soon, he started to compose his own songs and eventually became acquainted with other singers with a similar musical interests, thus helping to create a musical—and soon expanded to a huge cultural—phenomenon called ‘*tong-gita bum*,’ which continues to influence the popular music industry of the present day South Korea.

Although the lyrical content of Kim’s early songs during this *tong-gita* period demonstrated a marked desire to break away from the Western hegemony by emphasizing the ideological struggles of Korean intellectuals, their melodic and harmonic orientations were firmly rooted in Western tonal music theory. This paper will examine the tonal aesthetics of Kim Min-ki’s early compositions written during the 1970s in order to determine the extent to which the Western musical influence subconsciously and thoroughly infiltrated the aural aspect of his compositional output.

핵심어: Kim Min-ki, *tong-gita*, Westernization, Fundamental Harmonic Progression, music theory

1. Introduction

In the Western academic world, music theory has been one of the most important scholarly disciplines to study Western classical music. For various reasons, however, not many music theorists have placed Korean popular music under their microscopes. Whether it is classical music or popular music, I believe music theory can be utilized effectively

to illustrate various aspects about music. In this paper, I will analyze Kim Min-ki's early compositions in order to demonstrate the extent to which Western tonal aesthetics had penetrated his musical world.

Many believe that Kim Min-ki occupies a towering presence in the modern Korean cultural history. His record debut in 1971 as a singer/song-writer marked a beginning of a new era in Korean popular music industry. As one of the leaders of the musical trend called '*tong-gita*' music, he contributed mightily to the shift of the mainstream Korean popular music from the trot-style music (known in Korean as *teuroteu* or *ppongjjak*, which many believe to be heavily dosed up with Japanese aesthetics) to the Western-style musical trend that still continues today.

The term '*tong-gita*' is a combination of the Korea word '*tong*,' meaning 'a box,' and the English word 'guitar' in a Korean pronunciation. An acoustic guitar was called a '*tong-gita*' in South Korea because the resonating body of an acoustic guitar resembled a box. As the combination of two languages in the word '*tong* (Korean)-*gita* (English)' testifies, the culture of South Korea during the 1970s was greatly influenced by that of the West.

Unlike most other *tong-gita* singers of his generation, however, Kim Min-ki's music was considerably different because the words of his songs were imbued with a criticism against the dictatorial government that was ruling the country. Because of the critical content, he was marked as an anti-government activist and was subsequently subjected to a series of political hardships during the 1970s and the 1980s. His dignified presence and the power of his music elevated him almost to

a mythical figure in the minds of many young Koreans at that time. Because of his lasting influence on both Korean popular music and political culture, Kim is considered to be one of the most well-known figures from this era. In this paper, however, I will set aside his political significance, and will only focus on his music from his early days.

2. Kim Min-ki's Musical Formation

Kim Min-ki was born in 1951 as the youngest of ten siblings. Kim's father, a physician, was killed by retreating North Korean soldiers before Kim was born. He and his siblings were raised by his mother who worked as a midwife (Kim Chang-nam, 1986: 180).

Based on several biographical sources on Kim Min-ki,²⁾ we can determine that Kim's exposure to Western classical and popular music started at a very young age. Because one of his older sisters was majoring in piano at Seoul National University, Kim grew up listening to the music of such Western classical masters as Bach, Mozart, and Beethoven. Lacking any formal musical training, this passive listening experience seemed to have formed the core of his musical education. During one interview with me, Kim even credited his sister for his good

2) These include Kim Chang-nam's 1996 book titled 김민기, the booklet written by Kim Chang-nam included in Kim Min-ki's 4 CD album released in 1993, my own interviews with Kim Min-ki in 1994, and the current Wikipedia article on him titled "Kim Min-ki."

listening ear and stated that he considered her as his first music teacher (also in Kim Chang-nam, 1986: 180).

At the same time, he was also an avid listener of American popular music delivered through a U.S. army radio station in Korea called “American Forces Korea Network (AFKN).” During the 1950s and the 1960s when Kim was growing up, AFKN was the most reliable window to the outside world for many Koreans. Hungry for Western culture, Kim and many other Korean youngsters faithfully tuned to AFKN. In fact, Kim self-deprecatingly told me that his early *tong-gita* songs were basically his efforts to imitate Western pop songs. Even a quick glance at Kim’s early compositions clearly reveals this musical connection. Almost all of them rely on an acoustic guitar in the same manner as that of the urban folksong protest movement of the U.S. exemplified by Bob Dylan and Joan Baez.

3. Harmonic Practice in Kim Min-ki’s Compositions from the 1970s

Because an acoustic guitar under the influence of the U.S. folksong protest movement was the vehicle for his compositional process, the boundary of his early compositions was set by the characteristics of the acoustic guitar and its aesthetics.

3.1. Kim Min-ki's Fundamental Harmonic Progression

To me, one of the most fascinating aspects of his early compositions is the jarring juxtaposition between his desire to break away from the Western hegemony demonstrated in his lyrics and the melodic and harmonic orientations which are firmly rooted in the Western tonal music theory. As a college student in South Korea in the late 1970s and early 1980s spending a lot of time listening and singing many of his songs, I felt that Kim's composition had a very distinctive flavor. Although each piece had its own individuality distinguished by surface-level melodic and harmonic treatments, I somehow felt the presence of his unique thumb print in almost all of his songs.

Later I realized that this unique thumb print is one simple harmonic progression. Austrian music theorist Heinrich Schenker once said that a composer's business is the composing-out of a sonority which leads the composer from a fundamental structure (*Ursatz*) as background through prolongations and diminutions to a foreground structure.³⁾ In Kim Min-ki's case, the fundamental structure, which I recognized as his unique thumb print, would be a harmonic progression embedded in many different ways and levels in his composition. In this paper, I will refer to this harmonic progression as the 'Kim Min-ki's fundamental harmonic progression.'

Before I continue, I would like to comment that the ensuing theoret-

3) Schenker, *Jahrbuch 1*, 188, as appearing in *Introduction to the Theory of Heinrich Schenker*, 1982, 137.

ical analysis relies on two theory textbooks published in the U.S.: *Techniques and Materials of Tonal Music* by Benjamin/Horvit/Nelson (1992) and *Harmony & Voice Leading* by Aldwell/Schachter (1989). The source of my aural analysis is Kim Min-ki's 4 CD albums released in 1993 containing almost all of his early compositions. In terms of a source for scores, I used

<Fig. 1> The contents of *Meari* score book

❖ 차 례 ❖			
51	원 구	77	"
52	갈 가오	78	취돌이
53	아침이슬	79	공장의 불빛
54	삼복수	80	이 세상 어떤가에
55	인 형	81	"
56	백 구	82	강변에서
57	"	83	"
58	진주 연못	84	기관으로 쫓는거지 딸
59	"	85	두어라 가자
60	고독할뿐이	86	서툰로기누갈
61	고국의 땅	87	"
62	꽃피우는 아이	88	고향 가는 길
63	그 날	89	"
64	나 비	90	식곡상각
65	"	91	"
66	바 다	92	붉은 크외의 노래
67	"	93	밤뱃놀이
68	두어라 가만다	94	종이연
69	"	95	금관의 예수
70	이웃도 이루어도	96	기(지)춘
71	"	97	"
72	가뭄	98	이하누가 그렇게
73	어찌 갈까나	99	"
74	길	100	새벽길
75	그 사이	101	아름다운 사랑
76	편리길	102	가을 편지

the first complete collection of his scores published in 1981 by a student group called 메아리 *Meari* at Seoul National University. This collection contains 38 songs composed by Kim from 1969 to 1979. Among them, I will exclude five songs written in minor keys in its entirety⁴⁾ (꽃피우는 아이, 나비, 가뭄, 고향 가는 길, 기지춘) and two songs in the style of Korean traditional music (두어라 가자, 밤뱃놀이). Following the customary practice in almost all Korean pop music scores, this 1981 score collection uses prescriptive, not descriptive, notation. Thus, score examples appearing in this paper — camera-copies from the 1981 collec-

4) “금관의 예수” starts with a minor key but moves to a relative major in the refrain section.

tion — are in a prescriptive manner.

As any student in a beginning tonal music theory class would testify, one of the fundamental tasks of music theory is to learn various ways to manipulate the simple diatonic chord progression: from tonic (I) to dominant (V) chord, or its cadential version, tonic (I) to dominant (V) to tonic (I) chord. And, since dominant seventh chord (V⁷) to tonic (I) progression with their two half-step connections (scale degree 4 of V⁷ to scale degree 3 of I, and scale degree 7 of V⁷ to scale degree 1 of I) creates a stronger progression due to more powerful gravitational pull than dominant chord (V) to tonic (I) progression with only one half-step connection (scale degree 7 of V to scale degree 1 of I), dominant seventh chord (V⁷) is used as a frequent substitution for dominant (V) in many cases.

I - V or I - V⁷
I - V - I or I - V⁷ - I

This I-V (or V⁷) -I progression then can be elaborated by a dominant preparation (or sometimes called intermediate harmony) inserted right before the dominant chord. Subdominant (IV) and supertonic (ii) chords are the most common choices because they are particularly well suited to lead into and intensify dominant harmony. Therefore now I-V (or V⁷) can be expanded to tonic (I) to subdominant (IV) to dominant (V or V⁷) progression, or tonic (I) to supertonic (ii) to dominant (V or V⁷) progression.

I - IV - V (or V⁷); I - IV - V (or V⁷) - I

I - ii - V (or V⁷); I - ii - V (or V⁷) - I

The next step is to expand this further by inserting submediant (vi) chord in front of super tonic (ii). Submediant chord (vi) is built on the scale degree fifth above supertonic (ii) and thus gravitates to ii, as ii does to V, and V to I. This harmonic connection is most strongly evident when all chords are in root positions because the roots of vi to ii to V to I would outline the circle of fifth.

I - vi - ii - V (or V⁷) - I

In Kim's early compositions, this chord progression I-vi-ii-V and its cadential version I-vi-ii-V-I appear over and over again with various treatments. The overwhelming presence of this progression in almost all of his early compositions — the unique thumb-print that I felt as I was listening and singing his songs — led me to label it as the 'Kim Min-ki's fundamental harmonic progression.'

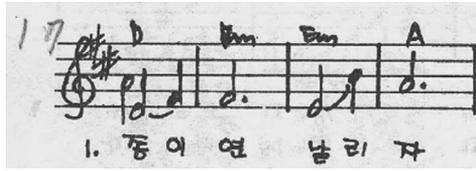
'Kim Min-ki's fundamental harmonic progression'

I - vi - ii - V (or V⁷)

Cadential version: I - vi - ii - V (or V⁷) - I

Sometimes this fundamental harmonic progression appears naked with no alteration. For example, ms. 17-20 in “종이연 *Jong-yeon* (Paper Kite)” demonstrates this progression.

D - Bm - Em - A: I - vi - ii - V



The first 12 measures in “식구생각 *Sikgu saeng-gak* (Thinking of Family Members)” also exhibits this progression, this time in repetition.

C - Am - Dm - G: I - vi - ii - V

정민기 작사
김민기 작곡

1. 댁 - 이 - 흥 - 빛 - 새 - 털 - 구 - 름 -
 2. 마이 - 나 - 나무 - 따 - 띠 - 라 - 서 - 는 -
 3. 이 - 의 - 오 - 문 - 굽 - 훈 - 이 - 네 - 면
 4. 트 - 음 - 가 - 고 - 볼 - 이 - 오 - 면

하 - 하 - 고 - 운 - 미 -
 끝 - 끝 - 기 - 난 - 신 - 장 - 걸 -
 다 - 부 - 자 - 잔 - 처 - 밭 - 나 -
 포 - 학 - 고 - 간 - 다 - 는 - 미 -

9
 하 - 고 - 나 - 간 - 름 - 으 - 바 -
 시 - 커 - 거 - 먼 - 자 - 돌 - 차 - 가 -
 되 - 줄 - 수 - 향 - 근 - 단 - 밭 - 김 - 다 - 단 -
 송 - 아 - 지 - 트 - 막 - 일 - 판 - 단 -

3.2. Modal Borrowing

Although this fundamental harmonic progression appears in its original condition in some cases, Kim quite often expands and/or alters this progression to create diversity. One of the most frequent techniques Kim utilizes is ‘modal borrowing.’ Although the 1981 score of “식구생각 *Sikgu saeng-gak* (Thinking of Family Members)” appearing in the above score uses C-Am-Dm-G (I-vi-ii-V) progression in ms. 1-4, 5-8, and 9-12, Kim’s 1993 CD release of the same song uses slightly different harmonization for ms. 5-8. In the CD version, the key is transposed from C major to A major. While the first four measures follow the fundamental harmonic progression A-F#m-Bm-E (I-vi-ii-V), when it gets repeated in ms. 5-8, the chord in m. 7 is not Bm (ii, minor supertonic) but B (II, major supertonic). In music theory, this kind of technique, known as ‘modal borrowing’ or ‘modal mixture,’ is typically employed for expressive or coloristic reasons while the function of these chords remains the same (Benjamin/Horvit/Nelson, 1992: 98).

3.2.1. Modal Change

The major/minor duality is, of course, a basic attribute of the tonic music system (Aldwell/Schachter, 1989: 356), and it is effectively utilized in the above example as well as Kim’s other compositions from his early period. The following is a list of alteration of his fundamental harmonic progression by using a technique called ‘modal change’: a minor chord immediately followed by a major chord or vice versa.

- Am to A of m. 7 in “친구 *Chin-gu* (Friends)”
- Dm to D of m. 23 in “아침이슬 *Achim iseul* (Morning Dew)”
- Dm to D⁷/F[#] of m. 3 in “상록수 *Sangnoksu* (Evergreen)”
- Dm to D⁷ of m. 7 in “작은연못 *Jageun yeonmot* (Little Pond)”
- Am to A⁷ of m. 7, m. 23, and m. 27 in “바다 *Bada* (Ocean)”
- Am to A⁷ of ms. 3-4 and Dm to D⁷ of ms. 5-6 in “두리번거린다 *Duribeon georinda* (Lookin Around)”
- F to Fm of ms. 60-61 in “아무도 아무데도 *Amudo amudedo* (Nobody Nowhere)”
- Dm to D of ms. 18-19 in “금관의 예수 *Geumgwanni yesu* (Jesus with Golden Crown)”
- Gm to G⁷ of m. 7 in “아름다운 사람 *Areumdaun saram* (Beautiful Person)”
- Dm to D⁷ of m. 7 in “가을 편지 *Gaeul pyeonji* (Autumn Letter)”

3.2.2. Modal Substitution

Kim also uses another technique of modal borrowing known as ‘modal substitution’ to further manipulate his fundamental harmonic progression. Modal substitution refers to the use of a major chord instead of a minor chord or vice versa. The following is a list of examples utilizing modal substitution.

- D (II) instead of Dm (ii) of m. 4 in “백구 *Baegu* (White Dog)”
- A⁷ (VI⁷) instead of Am (vi) of m. 3 in “작은연못 *Jageun yeonmot* (Little Pond)”

- A⁷ (II⁷) instead of Am (ii) of m. 8 in “어찌갈꺼나 *Eojjigalgeona* (How Can We Go)”
- D⁷ (II⁷) instead of Dm (ii) of m. 7 in “그사이 *Geusai* (In Between)”
- A (VI) instead of Am (vi) of m. 14 in “천리길 *Cheonrigil* (One Thousand Li Road)”
- A⁷ (II⁷) instead of Am (ii) of m. 22 in “강변에서 *Gangbyeoneseo* (On the Riverside)
- D⁷/F[#] (II⁷) instead of Dm (ii) of m. 13 in “서울로 가는 길 *Seoullo ganeungil* (The Road to Seoul)”
- A (VI) instead of Am (vi) of m. 17 in “금관의 예수 *Geumgwanni yesu* (Jesus with Golden Crown)”

3.3. Addition of Secondary Dominant

One may notice a frequent appearance of II and II⁷ in the above list. Of course, II and II⁷ can be analyzed as secondary dominant (V/ or V⁷/) of the following chord.

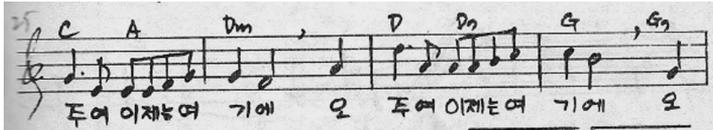
$$\text{II} - \text{V} = \text{V}/\text{V} - \text{V}$$

$$\text{II}^7 - \text{V} = \text{V}^7/\text{V} - \text{V}$$

Secondary dominant (V/ or V⁷/) can be added in almost any place in a chord progression, and it is one of the most effective ways to expand the fundamental harmonic progression in Kim’s composition as well. The major submediant chord (VI) and the major supertonic chord

(II) in ms. 25-8 in “금관의 예수 *Geumgwan ui yesu* (Jesus of Golden Crown)” can be seen as a modal borrowing as well as secondary dominant.

C - A - Dm, D - D⁷ - G: I - VI(=V/ii) - ii, II(=V/V) - II⁷(=V⁷/V) - V



The following is the list of examples adding secondary dominant to Kim’s fundamental harmonic progression.

- D - F[#] (V/Bm)-Bm-G (Common chord of Em)-B⁷ (V⁷/Em)-Em-A⁷ of ms. 9-13 in “고궁의 담 *Gogung-ui dam* (Wall of Old Palace)”
- C-(Am: elimination of submediant)-Dm-F (common chord of F)-C (V/G)-G of ms. 1-4 & 5-7 in “늙은 군인의 노래 *Neulgeun guninui norae* (Song of Old Soldier)”
- [F-G]-C-E (V/Am)-Am-Dm⁷-D⁷ (modal change)-G⁷ of ms. 19-24 in “아침이슬 *Achim iseul* (Morning Dew)”
- C-E (V/Am)-Am-Am⁷-Dm-D⁷/F[#] (modal change)-G of ms. 1-4 in “상록수 *Sangnoksu* (Evergreen)”
- C-E (V/Am)-Am-Dm-D⁷ (modal change)-G of ms. 6-8 in “작은연못 *Jageun yeonmot* (Little Pond)”
- D-F^{#7} (V⁷/Bm)-Bm-G (common chord of Em)-A⁷ of ms. 1-4 in “고궁의 담 *Gogungui dam* (Wall of Old Palace)”

· D-F#-(V/Bm)-Bm-Em-Em⁷-A⁷ of ms. 13-15 in “아하 누가 그렇게
Aha nuga geureoke (Aha)”

3.4. Insertion of Mediant

The addition of mediant (iii) allows us to add another step to the chain of the progressions of descending 5th (or ascending 4th). Mediant (iii) can move to submediant (vi) in the same way that submediant (vi) moves to supertonic (ii) or supertonic (ii) to dominant (V), thus extending the circle of fifths. Submediant (vi) does not usually function as a goal but instead moves onto some other chords. For this reason, the descending 5th — mediant (iii) to submediant (vi) — does not normally occur by itself but leads on through ii to V (Aldwell/Schachter, 217), which is precisely what is happening in ms. 1-8 in “그날 *Geunal* (That Day).”

D - F#m - Bm - Em - A⁷: I - iii - vi - ii - V⁷

1. 꽃밭 속에 꽃들이 준송 이 도 없 네
 2. 싸움 터에 적인 이 한사 랑도 없 네
 3. 마음 속에 그 남 이 돌아 오 필 약 네

The following is the list of examples using a mediant insertion.

- D-F#m (mediant insertion)-Bm-Dm-A⁷ of ms. 1-8 in “그날 *Geunal* (That Day)”
- C-Em (mediant insertion)-Am-F (common chord of Dm)-Dm-G⁷ of mr.9-11 in “가을편지 *Gaeul pyeonji* (Autumn Letter)”

3.5. Use of Common Chord

Sometimes Kim alters a chord of the fundamental harmonic progression by replacing it with a common chord. A common chord refers to a chord that shares two out of three identical notes with another chord, such as C major triad (C, E, G) and A minor triad (A, C, E) with notes C and E as common denominators. Replacing a chord with a common chord in a harmonic progression is one of the most frequently used techniques in Western tonal music. Kim uses this technique quite frequently by replacing the two inner chords of his fundamental harmonic progression — submediant (vi) and supertonic (ii) — with subdominant (IV) chord.

Fundamental harmonic progression:	I - vi - ii - V
Common chord replacement:	I - IV - ii - V
	or
	I - vi - IV - V

Ms. 17-20 in “천리길 *Cheolligil* (One Thousand Li Road)” shows the chord progression with the common chord replacement in conjunction with modal borrowing.

C - F - D - D⁷ - G⁷: I - IV (common chord of vi) - II - II⁷

(II & II⁷ are V/V and V⁷/V, respectively;

they can also be modal substitution for ii and ii⁷) - V



The following is the list of examples using common chord replacements.

- C-Am-F (common chord of Dm)-G⁷ of ms. 14-16 in “아침이슬 *Achimiseul* (Morning Dew)”
- [F-G⁷-] C-C⁷-F (common chord of Am)-D (modal substitution) -Gsus⁷-G⁷ of ms. 5-8 in “백구 *Baekgu* (White Dog)”
- G-C(common chord of Em)-Am-A(modal change)-D of ms. 21-24 in “바다 *Bada* (Ocean)”
- C prolongation (C-Em-F-E-F-C)-A (modal substitution)-F (common chord of Dm)-G⁷ in ms. 9-15 in “천리길 *Cheolligil* (One Thousand Li Road)”

3.6. Elimination of Submediant

Another alteration is achieved by eliminating one of the chords that forms the fundamental harmonic progression. If this happens, it is usually submediant chord (vi) that is being eliminated. However, the missing submediant is still implied by the melodic line of a phrase, which

is the case in ms. 45-8 of “두리번거린다 *Duribeon georinda* (Looking Around).” In these measures, submediant (Am) is eliminated after C of m. 45 but is still implied because of the prominent use of the note C on the melody in m. 45, which is one of the structural notes of Am as submediant (vi: A, C, E).

C - (Am eliminated) - Dm - F - G: I - (vi eliminated but implied due to the strong presence of the note C on the melody) - ii - IV (expanding ii by using common chord) - V



Interestingly, the fundamental harmonic progression is immediately reaffirmed right afterwards in the guitar postlude in Kim Min-ki’s audio CD released in 1993. The guitar postlude in mrs. 49-52 after the first verse outlines C-Am-F-G, which is a variation of the fundamental harmonic progression with the use of IV as a common chord substitution for ii (C-Am-F-G: I-vi-IV-V).

C - Am - F - G: I - vi - IV (common chord of ii) - V

The following is the list of examples that eliminate submediant from the fundamental harmonic progression.

- C-(Am missing)-Dm-G⁷ of ms. 1-2 in “백구 *Baekgu* (White Dog)”
- G-(Em implied)-Am-D of ms. 1-3 in “바다 *Bada* (Ocean)”
- G-(Em implied)-Am-D prolongation (D-G-C-D) of ms. 1-13 in “강변에서 *Gangbyeoneseo* (On the Riverside)”
- C-(Am implied)-Dm-G of ms. 13-14 in “식구생각 *Sikgu saenggak* (Thinking of Family Members)”

3.7. Subordinate Harmonic Progression

One way to write more varied and interesting musical phrases is to extend a chord for a phrase or a section by inserting related chords, which will then create a harmonic progression clearly subordinate to a larger harmonic progression. This kind of succession of chords is referred to as a ‘subordinate harmonic progression.’ More than half of his early compositions studied for this paper utilize this technique. For example, ms. 1-8 in “친구 *Chin-gu* (Friend)” demonstrates the use of this technique by prolonging the tonic chord: G-G_M⁷-G⁷-C-G progression is a subordinate harmonic progression to prolong the tonic G triad.

G - G_M⁷ - G⁷ - C - G - Em - Am - D⁷: I (I-I_M⁷-I⁷-IV-I) - vi - ii - V⁷

Another example, ms. 1-8 of “강변에서 *Gangbyeoneseo* (On the Riverside),” demonstrates the use of this technique by prolonging the dominant chord: D-G-C-D progression is a subordinate harmonic progression to prolong the dominant D triad.

G - (Em implied) - Am - D - G - C - D: I - (vi implied) - ii - V (V-I-IV-V)

강변에서 작사
강민기 작곡

1. 서 산에 붉은 꽃이 곱게 피어
2. 강 건너 공강의 줄이 푸르네
3. 돌다람 칠교 위에
4. 라라라 라라라 노 저어라

강변에 앉아서 쉬노라면
시키면 연기가 피어오르고
갈사한 기차가 지나가면
열여섯살 눈이가 돌아온다

The following is the list of examples using subordinate harmonic progression to prolong a chord.

- C prolongation (C-G⁷-C-F-G-C-F-G-C)-Am-F (common chord of Dm)-Dm⁷-G of ms. 1-8 in “아침이슬 *Achimiseul* (Morning Dew)”
- C prolongation (C-G⁷-C)-A⁷ (modal substitution of Am)-Dm-G⁷ of ms. 1-5 in “작은연못 *Jageun yeonmot* (Small Pond)”

- G prolongation (G-C-G, Am-F-D-D⁷-G-D-G, G-Bm-C-G)-Em prolongation (E⁷-Am-G-Em)-A⁷ (modal substitution of Am)-D⁷ of ms. 1-8 in “어찌갈꺼나 *Eojjigalkkeona* (How Can We Go)”
- C prolongation (C-Em-F-C-F-G-Em as common chord for C) -Am-Dm-D⁷ (Modal change)-G-G⁷ of ms. 1-8 in “천리길 *Cheolligil* (One Thousand Li Road)”
- C prolongation (C-Em-F-E-F-C)-A (modal substitution of Am)-F (common chord of Dm)-G⁷ of ms. 9-15 in “천리길 *Cheolligil* (One Thousand Li Road)”
- G-(Em implied)-Am-D extension (D-G-C-D) of ms. 1-13 in “강변에 서 *Gangbyeoneseo* (On the Riverside)”
- D-F[#] (insertion of median)-Bm-Em prolongation (G as common chord for Em-A⁷-Em⁷)-A⁷ of ms. 1-5 in “고궁의 담 *Gogung-ui dam* (Wall of the Old Palace)”
- F prolongation (F-Am-B^b-B^bm-F)-A⁷ (Common chord of F)-Dm-Gm-C⁷ of ms. 9-15 in “아름다운 사람 *Areumdaun saram* (Beautiful Person)”
- C prolongation (C-G⁷-C-F-C-G-C)-F (Am common chord)-Dm-G⁷ of ms. 1-8 “이 세상 어디인가 *Iseang eodien-ga* (Somewhere in this World)”

3.8. Fundamental Harmonic Progression as Overarching Structure

So far, I have examined a few short phrases to illustrate how Kim utilizes tonal music techniques to expand and/or alter his fundamental harmonic progression. In the following section, however, I will analyze

the harmonic structure of two entire pieces to demonstrate how the fundamental harmonic progression functions as a backbone for these pieces.

The following example is an harmonic analysis of his 1970 composition titled “길 *Gil* (The Road).” In this piece, the fundamental harmonic progression is repeated twice with the help of subordinate harmonic progression for the initial tonic area (D-G-D-G-D-G-D-G as a subordinate harmonic progression to prolong the tonic D triad), the insertion of the mediant (iii) chord (F#m), and the use of IV as a common chord replacement for ii (G in ms. 7 and 15).

ms. 1-8:

D (D-G-D-G-D-G-D-G) F#m - Bm - G - A7:

I (I-IV-I-IV-I-IV-I-IV) - iii (insertion of mediant) - vi -
IV (common chord replacement for ii) - V

ms. 9-16:

D (D-G-D-G-D-G-D-G) - F#m - Bm - G - A7 - D:

I (I-IV-I-IV-I-IV-I-IV) - iii (insertion of mediant) - vi -
IV (common chord replacement for ii) - V - I

Handwritten musical score for '길' (The Road). The score is in G major (one sharp) and 4/4 time. It shows a melodic line with chords written above it. The chords are D, G, D, G. There are handwritten annotations: '74', 'KMC CD', 'Soul', and '21'. The lyrics are in Korean: '1. 어릴 적에 길 - 누를 다는 - 나 -', '2. 어린 시절 - 길 - 걸을 다는 - 길 -', '3. 장래의 길 - 길 - 걸을 다는 - 길 -'. The title '길' is written in large characters at the top.

Incidentally, the guitar accompaniment of this same song in his 1993 audio CD differs from the above score. The CD version is transposed to the key of G major (see the pencil marks for the chord symbols in the above score) with the following chord progression for ms. 1-8:

G-C-G-C-D-G-C-Bm-Em-Am⁷-D: I-IV-I-IV-V-I-IV-iii-vi-ii⁷-V

Even with the change of the chord progression, the first four measures still constitute a subordinate harmonic progression to prolong the tonic G triad. Thus the chord progression can be rewritten as follows with the identification of the subordinate harmonic progression.

G (G-C-G-C-D-G-C)-Bm-Em-Am⁷-D: I (I-IV-I-IV-V-I-IV)-iii
(mediant insertion)-vi-ii⁷-V

In ms. 9-17, the CD version has the following chord progression:

G-C-G-C-D-G-C-Bm-Em-Am⁷-D-G: I-IV-I-IV-V-I-IV-iii-vi-ii⁷-V-I

Again, this can be rewritten with the identification of the subordinate harmonic progression.

G (G-C-G-C-D-G-C)-Bm-Em-Am⁷-D-G:

I (I-IV-I-IV-V-I-IV)-iii (mediant insertion)-vi-ii⁷-V-I

Now let's examine his 1971 composition titled “인형 *Inbyeong* (A Doll).”

인형 55

김민기 작곡
김민기 작곡

1. 아가 웃을 업환까- 새 봄 피 리 암-히지-
2. 아가 신 똘 많들까- 뉘 뉘 구 두 뉘-들지-
3. 아가 안 환 그 뉘까- 웃는 입 뉘 그-리지-
4. 꺾 단 뉘 뉘 하-가- 뉘 바 지 뉘 하--지-
5. 뉘 단 뉘 뉘 뉘-가- 예 뉘 고 뉘 석-우지-
6. 그 뉘 뉘 뉘 그 뉘 바- 뉘 는 는 뉘 어-뉘가-
7. 뉘 바 지 예 새 들 웃 업 고 --
8. 뉘 뉘 뉘 예 그 뉘 들 는 고 --
9. 하 하 하 하 나 뉘 인 형 아 --
10. 하 하 하 하 바 뉘 인 형 아 --
11. 하 하 하 하 바 뉘 인 형 아 --
12. 새 뉘 이 뉘 뉘 려서- 예 뉘 인 형 뉘-들어-
13. 새 뉘 이 뉘 뉘 려서- 예 뉘 인 형 뉘-들어-
14. 새 뉘 이 뉘 뉘 려서- 예 뉘 인 형 뉘-들어-

C Dm7 C Dm7 C Dm7 C G7 C

선생 남께 보이고 - 영마한데 드러야지 -
 선생 남께 보이고 - 영마한데 드러야지 -
 선생 남께 보이고 - 영마한데 드러야지 -

In this piece, the fundamental harmonic progression with the cadential tonic (I) at the end of the piece is used as a compositional outline for the entire piece. The chord progression in ms. 1-4 (C-Dm⁷-C-Dm⁷-C-Dm⁷-C-G⁷-C) is a prolongation of C triad (I). The chord progression in ms. 5-8 is a repetition of ms. 1-4, thus prolonging the tonic chord even longer. The chord progression in ms. 9-12 (Am-E⁷-Am-Am⁷) is a prolongation of Am (vi) with a brief trip to E⁷ as V of Am. Ms. 13-4 (Dm-Dm⁷) represents ii, and ms. 15-6 (G-G⁷) represents V. The piece ends with the same harmonic progression as that of the first 8 measures. Thus, the overall harmonic outline of the entire piece can be summarized as the following:

I (ms. 1-8) - vi (ms. 9-12) - ii (ms. 13-4) - V (ms. 15-6) - Cadential I
 (ms. 17-24)

As examined earlier, this chord progression I-vi-ii-V — Kim’s fundamental harmonic progression — has appeared as a localized form dealing with only few measures in his other compositions. In these two pieces, however, this fundamental harmonic progression is shaping the entire piece as a backbone of the composition.

4. Conclusion

The above analysis demonstrates that Kim's early composition examined here uses the fundamental harmonic progression as the basis for either a phrase covering a few measures or an entire piece. In fact, after analyzing all of his early works written in major keys, I was surprised to discover that, 30 out of 31 pieces contain this fundamental harmonic progression in some fashion. (I could not detect a hint of this fundamental harmonic progression in *고무줄놀이*.) Moreover, this fundamental harmonic progression with its various expansion and alteration techniques is thoroughly grounded on Western tonal music technique.

I find this to be quite fascinating. As a young Korean man with no formal musical training what so ever, he was still able to demonstrate quite an impressive compositional skill in the tradition of Western tonal music. The fact that this level of competency was achieved by, not studying tonal music theory in a systematic manner, but simply being exposed to Western classical and popular music demonstrates the extent to which Western music had permeated into Korean cultural scene.

Sometimes I fantasize about offering a semester-long course for beginning tonal music theory students by solely relying on examples from Kim's composition. If such a course were ever to be offered (and I do believe that it would be pedagogically much more effective with people who are familiar with his compositions rather than using a reduction score of an orchestral piece by, let's say, Mendelssohn), then it would be a powerful

statement that testifies just how thoroughly Western culture has been absorbed into South Korean society.

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서양음악의 화성법적 미학과 김민기의 작품

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미국의 folksong protest movement의 영향을 받은 대중음악이 한국에 유입이 되면서 1970년대의 통기타문화를 형성하는 데 지대한 공헌을 했다. 통기타가수의 한 사람으로 고려되고 있는 김민기의 경우를 보면 그 당시의 독재정권을 비판하는 가사의 내용 때문에 그 면에서는 다른 통기타 가수들과는 현저히 다른 성향을 보였다. 하지만 김민기가 만든 노래의 화성 구조를 음악이론적으로 분석하다보면, 그의 음악세계는 서양 화성법적 논리에 철저히 기반을 두고 있음을 알게 된다.

이 논문은 김민기가 1969년부터 1979년 사이에 작곡한 31개 노래들의 화성법적 분석을 바탕으로 쓰였다. 화성법의 기본법칙들과 김민기의 노래들을 비교분석하다보면, 그의 초기음악세계의 골격은 I-vi-ii-V라는 화성전개에 근간을 두고 있음을 발견하게 된다. 이 화성전개를 기본으로, 김민기는 여러 가지 화성법 법칙을 이용해 각각의 노래에 따라 변화와 다양성을 부여했다. 김민기가 사용한 화성법적 기술의 몇 가지 예를 들어보자면 modal borrowing, modal change, modal substitution, addition of secondary dominant, insertion of median, use of common chord, elimination of submediant, subordinate harmonic progression 등등을 열거할 수 있다. 특히나 김민기는 이 I-vi-ii-V라는 기본화성전개를 국부적인 요소에만 활용을 하는 것으로 그치는 것이 아니라 어떠한 경우에는 곡 전체의 기본 틀로 활용하기도 했다.

김민기는 음악을 체계적으로 공부한 사람이 아니다. 그 당시의 다른 젊은이들처럼 서양에서 흘러들어오는 문화와 음악에 수동적으로 반응

했을 뿐이다. 그러한 그가 이렇게 다양한 화성법 법칙들을 자신의 노래에 무의식적으로 현란하게 적용을 할 수 있었다는 점은 참으로 주목할 만한 사항이다. 김민기의 노래를 화성법적으로 분석하다보면, 한편으로는 김민기의 타고난 음악성에 놀라기도 하지만, 또 다른 한편으로는 그 당시의 한국문화 전반이 서양문화의 영향을 얼마나 지대하게 받고 있었는지를 알게 된다.

핵심어: 김민기, 통기타, 서양화, 기본화성진행, 음악이론

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